

CHAPTER II

REVIEW RELATED LITERATURE

This chapter discusses the theory of literature, which consists of film, types of film, genre of film, elements of film, ethnocentrism, types of ethnocentrism, ethnocentrism in religion, the impact of ethnocentrism in religion, how to overcome ethnocentrism in religion, and previous research.

2.1 Film

Klarer (2004) defined film is a photographic depiction far surpass the means of realistic portrayal in the theater. It has material aspects such as camera angle, editing, montage, slow and fast motion. Drama and film are often categorized under the heading performing arts because they use actors as their major means of expression. Klarer also states the most essential elements of film can be subsumed under the dimensions of space, time and sound. It can be concluded that film is a photographer depiction with several aspects and elements which support the film.

2.2 Types of Film

According to Barsam (2010), films are grouped according to how they are distributed (theatrical, television, straight to DVD, etc.), or how they are financed (by established studios or independent producers), or by their Motion Picture Association of America (MPAA) rating system. Here are the explanations:

a. Documentary

A factual film with real people (not performers or actors); typically, a documentary is a low-budget, a documentary film-maker should be an unobtrusive observer, capturing reality as it happens; also called as direct cinema.

b. Experimental

It is a type of film that challenges conventional film making by using camera techniques, imagery, sound, editing, and/or acting in unusual or never-before-seen ways; sometimes known as avant-garde, art films which is usually a low-budget or not oriented toward profit-making.

c. Narrative

Narrative film begins with a commitment to dramatic storytelling: documentary film is more concerned with the recording of reality, the education of viewers, or the presentation of political or social analyses. It is film that tells a linear story consist of the beginning, middle, and end. Lewis (2014) states narrative film offers stories not as something we hear, or something we read, but as something we witness.

Based on the explanation above, the researcher concludes that films are grouped depends on their distribution ways and already confirm by the Motion Picture Association of America (MPAA) rating system. There are three type of film: Documentary, experimental, and narrative.

2.3 Genre of Film

Barsam (2010) states that the term "genre" refers to the categorization of

narrative films by the stories they tell and the ways they tell them. Films are divided into several genres, as follow:

a. Action-Adventure

This genre focuses on physical activity and describe protagonist's struggle against life. It usually tells about the good guy (hero) and the bad one as the enemy.

b. Comedy

This genre presents the events of life as a source of humor and amusement. Similar to the previous genre, romantic-comedy is the result of combination between comedy and romance film. This genre aims to entertain the audiences which commonly contains funny dialogues and ends happily.

c. Crime

A crime film dramatically gives the effect of crime or life of crime on the victims, perpetrators, or both.

d. Historical

It is a genre which the stories are based upon historical events and famous persons. Some historical films attempt to describe a historical event in the past or biography accurately.

e. Drama

Drama film describes the characters in serious conflict with other people, nature, or themselves. It describes the realistic characters, settings, and life situations. It involves intense character development and interaction. Usually, dramas are not focused on special effects, comedy or action.

f. Horror

Horror film is designed to frighten the audiences with the worst fears often in a terrifying and shocking final. The plots frequently involve themes of death, supernatural, or mental illness.

g. Musical

A musical film is a work created to showcase music, often developing characters propelling the plot through dramatic song and orchestration.

h. Romance

A romance or romance-drama is centers on the search for and declaration of love, although many films contain a love interest, it is often subordinate to the primary aim. In this type, love is the aim and the obstacles to attain the love, while fueling the plot are the secondary.

Based on the explanation above, the researcher concludes that genre of film is the categorization based by the stories it selves and the way of stories tell the audiences. There are eight genres in film: Action-adventure, comedy, crime, historical, drama, horror, musical, and romance.

In this case, *My Name is Khan* is categorized into drama and romance-drama film, since the main character Rizvan has serious conflict with other people and try to win back his wife's heart. It portrays on the film when his wife asks him to go away and tell everyone in America, also the president that he is a Muslim and not a terrorist. He promises to his wife to make it comes true and goes back home after meet the president of U.S.

2.4 Elements of Film

According to Klarer (2004), film has its own characteristics that are distinguished from other kinds of literature. However, there are some elements shows that film is categorized into kinds of literature. Here are the elements of film:

2.4.1 Plot

Arp and Johnson (2006) define that plot is the sequence of incidents or events through where author constructs the story. The plot is the author's way to arrange the action toward a specific ending. It is helpful to result a coherent and organized unity that makes the play or film easy to understand.

Meyer (2012) says that there are two kinds of plots: straight plot and flashback plot. Straight plot occurs when the story's event is based on the sequence of time. On the other hand, flashback plot starts from the present time then goes back to the past time and continues to the present time again. At the end of a film, there are two kinds of plot: close plot and open plot.

In close plot, the author gives the resolution of the story. While in the open plot, the story frequently ends at the climax and the author lets the audiences make their own conclusions about the resolution of the story. Thus, it can be concluded that plot is a sequential series of events or actions which composes a story. However, In *My Name is Khan* film, the types of plot applied are straight plot and open plot.

2.4.2 Setting

According to Barsam (2010), the time and space in which story takes place.

It is not only established the date, city, or country, but also provides the characters' social, educational, and cultural backgrounds and other identifying factors that is vital for understanding them, such as what they wear, eat, and drink.

2.4.3 Theme

Arp and Johnson (2006) explain that theme is a controlling idea or insight in a fiction. It is the unifying generalization about life stated or implied in the story. To derive the theme of a story, one must determine what the central purpose is and then express in the form of statement with a subject and a predicate. Based on the explanation above, the researcher concludes that the theme of the film is persistence to achieved the goal. It reflects to the main characters' persistence dealing with the obstacles to achieve their purpose.

2.4.4 Character

According to Greenblatt and Abrams (2006), character is a person personified animal or other figures represented in the literary works, especially narrative and drama.

Masterson (2011) mentions that character can also be categorized into protagonist and antagonist. Protagonist is the hero or heroine that usually receives sympathy from the audiences, while antagonist is the character who serves to point out the strengths or weaknesses of the protagonist and usually has bad attitude or personality.

2.4.5 Characterization

According to Arp and Johnson (2006), fiction offers an exciting opportunity to observe human nature in all its complexity. Authors can show the

audiences what is happening in character's mind and emotions. Since literature affords us to know its character, it enables us to understand the motives and behavior of people in the real life.

Authors present the characters either directly or indirectly. In the direct way they tell the audience straight out by exposition or analysis what the characters are like while in the indirect way the author shows the audience the characters through their actions and then the audiences determine what the characters are like by what they said or did.

According to Rimmon (2002), direct characterization is defined as any act performed by the author/narrator that develops the reader's understanding of the character, indirect characterization that may signal something about the character, inner life, his "character" proper. A good fiction follows these three principles of characterization: 1) the characters are consistent at their behavior, and 2) the character's utterances and actions of the actors.

2.4.6 Conflict

Arp and Johnson (2006) state that conflict is a clash of actions, ideas, desires, or wills. Characters may be pitted against some other person or groups (person against person), they may be in conflict with some external physical nature, society and fate (person against environment), or they may be in conflict with some elements in their own nature (person against self).

According to Strathy (2008), there are two types of conflict: external conflict and internal conflict. External conflict exists when a character is struggle against some outside forces such as another person, society, nature, and fate;

while, internal conflict is a conflict of the character against him or herself. It occurs in character's own mind and concerns about the main character's self-doubt.

2.5 Ethnocentrism

Barger (2018) states ethnocentrism comes from the word “ethnic” which refers to cultural heritage, and “centrism” which refers to the central starting point. Ethnocentrism behavior involves judging other groups relative to the preconceptions of one’s own ethnic group of culture, especially regarding religion, language, behavior, and customs. In short, Barger defined the word “ethnocentrism” basically refers to judging other from our own cultural point of view. Ethnocentrism commonly define as thinking one's own group's ways are superior to others or judging other groups as inferior to one's own.

Sincovics and Hartmut (1994) state that sociology and psychology concept of ethnocentrism is widely used to explain human behavior in and between different cultural entities. Sincovics and Hartmut also define ethnocentrism is a traditional concept of social science It has been widely used in psychology and sociology to investigate in-group vs. out-group conflicts and segregation between members of different cultural entities.

Hammond and Axelrod (2006) state ethnocentrism is a nearly universal syndrome of attitudes and behaviors, typically including in-group favoritism. The attitudes include seeing one’s own group (the in-group) as virtuous and superior and the out-group as contemptible and inferior.

From some definition of ethnocentrism above, it can be concluded that ethnocentrism can make people assume that their own group is better and inferior than other group. In case of ethnocentrism in religion, it make one's own religion is the true and other religion are false.

2.6 Types of Ethnocentrism

Matsumoto (2000) states that ethnocentrism is a by-product of upbringing in all cultures. There are two types of ethnocentrism: inflexible and flexible ethnocentrism.

a. Inflexible Ethnocentrism

Inflexible ethnocentrism is being judgmental or judging others as wrong simply or assumed that his or her own culture, believe, and norm better because they are different.

b. Flexible Ethnocentrism

Flexible ethnocentrism is recognizing our own tendency toward ethnocentrism, and working toward a deeper understanding and empathy for norms of different cultures or less judgmental.

2.7 Ethnocentrism in Religion

Sterkens and Anthony (2007) defined Ethnocentrism in religion or religiocentrism, is an inherent in religion because religion establishes an identity both for individuals and for groups. Simply because religion establishes an identity both for individuals and for groups. Simply because religion establishes

an identity, it already has the potential to lead to religiocentrism, and to ethnocentrism in so far as religious communities are defined by ethnicity.

Sterkens and Anthony also state that by analogy with the concept of ethnocentrism, religiocentrism implies combination of positive attitude toward the religious in-group and negative attitude toward religious out-group.

Feeling ethnocentrism to one's own religion it could be categories to religiocentrism. Because people believe that their own religion is the one and only the true religion.

2.8 The Impact of Ethnocentrism in Religion

Based of the definitions of ethnocentrism, that one's own groups are superior than others group, ethnocentrism causes some effect in life. According to Sumner (as cited in Leford, 2002), the impacts are:

- Causes war on others,
- Causes broken up language, religion, and interest,
- Emphasize predisposition in-group solidarity and out-group hostility,
- Influence several high attention policy domains.

Beside the impact there are also the negative and positive effects of ethnocentrism. Farooq (2014) states that the positive effect of ethnocentrism is encourages social solidarity in groups society by which the force of co-operation become stronger. And the negative effect is create tight boundaries among various social group. The intergroup relation is hampered due to prejudice against another.

2.9 Overcoming the Ethnocentrism in Religion

Ethnocentrism is viewed as lacking acceptance of cultural diversity and intolerance for out groups (Berry and Kallin, 1995; Dong, 2011). It causes the lack of accepting of cultural diversity has strong tendency to lead the negative stereotype toward another culture or ethnic groups include another religion, negative prejudice, and negative behavior against the group. It is possible for researcher to take a contribution to reduction the ethnocentrism. Intercultural communication sensitivity and multiculturalism may lead to reduce ethnocentrism.

2.9.1 Intercultural communication sensitivity

Intercultural communication competence has two prerequisites: intercultural communication awareness and intercultural communication sensitivity (Chen and Starosta, 2000; Dong, 2011). Developmental Model of Intercultural Sensitivity (DMIS), which suggests that individuals with intercultural sensitivity tend to transform themselves from the ethnocentric stage to the ethno-relative stage (Bennett, 1993; Dong et al). The model includes six developmental stages, they are; denial, defense and minimization which are viewed as “ethnocentric.” Individuals view their own culture as central to reality, and individuals act by avoiding cultural differences through denying its existence, raising defense against the differences and minimizing its importance and acceptance, adaptation, and integration which are viewed as “ethno-relative.” During these stages, people experience the culture in the context of other cultures, and can be construed as seeking cultural difference

through accepting its importance, adapting a perspective to take it into account, or by integrating the whole concept into a definition of identity.

2.9.2 Multiculturalism

Arends-Toth & Van de Vijver (2002) stated that multicultural ideology refers to “overall evaluation of the majority group addressing the degree to which they possess positive attitudes toward immigrants and cultural diversity”. Multiculturalism is viewed as a paradox in dealing with the question of how to construct a society that accommodates universal rights with the rights of minority groups (Bailey & Harindranath; Dong, 2011). When individuals the positive evaluation, they tend to appreciate the cultural diversity and cultural maintenance of ethnics group.

2.10 Previous Research

Related to this research, there was a previous research conducted by Kumalawati (2013) with the title *Muslim Discrimination in My Name is Khan Film (2010) Directed By Karan Johar : A Sosiological Approach*. She focused on Muslim discrimination in America after 9/11 attack contain in Karan Johar’s *My Name Is Khan* film by using sociological approach. The result showed that Karan Johar wants to express his idea about Muslim discrimination in America after the 9/11 attack. He elaborates the structural elements that are good unity. They are character and characterization, setting, plot, point of view that are related to build the theme of the story that there are negative treatments to Muslim in America after the 9/11 attack.

The previous research above was same as this research because it focused on Karan Johar's film, *My Name is Khan*, which is the title of the film. But, it had difference from this research because it discussed the Muslim discrimination in America. While this research discussed ethnocentrism in religion reflected in the film.

